Newsletter Vol. III - No. 1
March 1991
World Decade
for Cultural Development

ISSN 1014-6962

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U N E S C O

Intergovernmental Committee calls for World Report on Culture and Development

Meeting in Paris at UNESCO Headquarters from February 4-8, 1991, the Intergovernmental Committee of the World Decade for Cultural Development has recommended that UNESCO produce a major World Report on Culture and Development. There is insufficient understanding in the international community about the importance of cultural factors in development, the recommendation said, and an authoritative, well-researched, and convincing report could help overcome this.

The proposed report has been the subject of extensive debate, and many Committee members expressed their satisfaction that a consensus on the issue has now emerged, at least at this level. The Committee has recommended that a firm proposal be put before UNESCO's 26th General Conference, to be held in October-November of this year. Many speakers voiced the hope that a World Report on Culture and Development could play an important role in getting the cultural dimension of development onto the agenda of the major bilateral and UN development agencies, in the same way that the Bruntland Report ('Our Common Future') brought the environmental issue to center stage internationally.

Thirty four of the 36 Member States on the Committee were represented at the session, and 53 Member States attended as observers. Several organizations and programmes of the United Nations system were also represented, along with 18 international governmental and non-governmental organizations.

In his opening address to the Committee, Mr Federico Mayor, Director-General of UNESCO, underlined the importance of recognizing cultural factors in the development process, and expressed his disappointment that this primary objective of the Decade has not been reflected in the International Strategy of the Fourth United Nations Development Decade, adopted by the UN late last year in New York. How is it,

(Continued on page 10)

The cultural dimension of development: a Pacific perspective

The first objective of the World Decade is 'to acknowledge the cultural dimension of development'. In the following article, Luk Bouters, an associate expert based in the UNESCO office for the Pacific States in Western Samoa, reflects on how Pacific Island culture, and traditional cultural practices, might be better integrated into development efforts, and the introduction of new technology, in that region of the world.

The history of development projects in the Third World countries is replete with examples where 'good ideas' have gone wrong. This failure is partly due to the assumption that if suitable materials and technology are available, together with the requisite physical and economic infrastructure, the success of any given development project is assured.

At a moment when the technological gap between the 'First' and 'Third World' continues to widen, the World Decade has been launched at a most appropriate time. In fact, cultural variables affect the introduction of new technology fully as much as material and technical ones. The essence of the argument is simple: to improve on traditional technology and knowledge, one must first have a good understanding of what is already mastered by the culture and how it is used. Furthermore, the success ratio of projects will be considerably higher if they spring naturally from the cultural sub-soil of the society.

Empirical research can shed light on the social and cultural elements which must be taken into account if the success of certain initiatives is not to be put at risk. The results of such research can be expected to identify socio-cultural factors which determine the probable rejection or acceptance of projects in that cultural system. On the other hand, in order to avoid research and development of technologies in areas of little interest or use to the inhabitants of the atolls in the Pacific, far more baseline data must be obtained on traditional practices and activities. With this information in hand, future research and projects will be able to target their major concerns more adequately.

By way of illustration, the UNESCO Office for the Pacific States has undertaken a series of consultations with specialists in the fields of agriculture, architecture, chemistry and health, and initiated pilot projects in these areas. Several of these projects have brought to light some rather revealing findings.

Photo Palaru Louis Warmi (PNG) - Courtesy ACCU

Traditional building skills in Papua New Guinea. 'To improve on traditional technology and knowledge, one must first have a good understanding of what is already mastered by the culture and how it is used.'

A first example is drawn from a survey carried out by agriculture students sent back to their island countries. Within the framework of a course run by the University of the South Pacific's Agricultural School at Alafua, Western Samoa, students were asked to survey traditional farming practices. The results of the exercise were unexpected. One student returned to Alafua with a plant used by his village as an insect repellant. The plant was previously unknown to both faculty and students, but further research showed it to be very effective. The center is now exploring its broad dissemination in the country. The exercise not only provided the students with a better understanding of current farming practices on their home islands, but it also presented them with the necessary background and specific knowledge to develop new agricultural practices in a culturally controlled and technologically relevant environment.

A second example is gleaned from the efforts of a medical doctor with responsibilities for family planning in Western Samoa, who undertook a survey on the oral traditions of local midwives regarding birth and birth control customs and practices. The major objective was to gather information which could render family health programmes more culturally relevant and more in line with existing traditional practices. Each society has its own customs, beliefs and practices regarding birth, pregnancy, the care of mother and children, and so forth. Skilled modern maternity care has unquestionably lowered maternal and infant mortality rates. At the same time, professional care is of no use if it is not locally available or not culturally acceptable to the mothers. Numerous elements were found that could either facilitate or hinder the communication of health-related messages, and these need to be incorporated into any education materials produced.

To mention only one important element that was revealed, prenatal care in the Pacific is invariably given in the form of advice or instructions: what to do or not to do, to eat or not to eat, reinforced by local beliefs. On closer examination, it was found that some of the food instructions were valuable, while

others were not. In the end, it was simply a matter of consolidating valuable advice and countering harmful practices to achieve positive results.

A last instance illustrates how fruitful new technologies can be embedded in the cultural sub-soil of ingrained traditions without provoking a resistance to change or outright rejection. Farmers around the world are known for their cautious nature and those involved in subsistence agriculture particularly resist change. Atoll dwellers, not having a strong tradition in agriculture, depend more on the sea (and more recently, on imports), than on the land for their food. In the atolls of Kiribati, where serious plant nutrient deficiencies cause stress symptoms in plants, iron deficiency in the soil has been identified as one of the factors limiting plant growth.

Tin cans, being readily available in most atolls as a result of imported tinned goods, were recognized by development workers as a potential source of the required iron. It was suggested that the empty cans be thrown into planting pits of trees or in the compost in the gardens and around the trees. This simple technology is now spreading on the atolls and it has resulted in reducing both iron and zinc deficiencies in plants.

Mulching technology is deeply rooted in the tradition of atoll dwellers for the production of cyrtosperma, and the concept of feeding plants with composted materials is well understood. (The cyrtosperma is a kind of giant swamp taro grown in the Pacific Islands, and consumed as a daily staple.) The addition of tin cans to their compost or planting holes was not culturally objectionable to the local farmers and the positive results of this practice were readily observable in healthier plants. All that was required was the knowledge that tin cans contained elements which their composts lack.

The Decade offers an appropriate context, not only for due attention to the importance of culture in the daily life of people, but also for better integrating cultural factors into every development project. This will lead to better absorption and integration of new technologies, and produce development programmes that are much more culturally relevant. Indeed, their compatibility with the country's system of values and particularities makes them more likely to elicit the necessary grass roots support. ■

Quebec to host World Heritage symposium

The city of Quebec (Canada) will host an international symposium, June 30 to July 4, 1991, entitled 'Safeguarding Historic Urban Buildings in a Time of Change'. The symposium has been recognized as an official 'Decade Activity', and is receiving support from the Federal Government of Canada and the Provincial Government of Quebec, as well as from UNESCO itself.

In the short article that follows, the context and the objectives of the symposium are described by the organizing Committee.

The signatory states of the Convention on the Protection of the World Heritage have acknowledged their responsibility for preserving the most outstanding monuments of human history for the benefit of future generations. Some of these states share the more specific responsibility of preserving the towns and cities on the World Heritage list.

Urban administrators, however, face the realities of modern life, which exert pressures, sometimes considerable, on old urban cores; overpopulation, decaying infrastructure, real estate speculation and transportation are only a few of the obstacles, found on all continents, to preservation policies for historic old towns and city centres.

In the present day, many societies have been shaken to the roots of their traditions, and this has led to profound changes in the character of their cities and towns, among other things; this is where populations have concentrated and cultures found expression. Cities are the particular victims of change; this is why we feel it is the responsibility of urban administrators to manage the changes facing them.

When in addition, these changes have to be managed in the context of the conservation policies of a World Heritage Convention, new challenges both common and unique to such sites arise to confront those in charge. From this viewpoint, it seems appropriate for officials with responsibility for conservation in the towns on the World Heritage list to meet and compare their respective situations and experiences, and perhaps agree on some principles which might become the foundation for a true management policy for World Heritage towns.

A symposium on this subject should thus allow all participants to learn what is at stake and perhaps think about evolving mutual, lasting co-operation in a spirit of sharing and solidarity.

For further information, write:
Directeur du service d'urbanisme
de la ville de Québec
Hôtel de Ville
2, rue Desjardins
C.P. 700 Québec GIR.4S9, Canada

Aerial view of Quebec City. World Heritage towns face not only the need to preserve their historic centres, but also to deal with the demands of modern urban life.

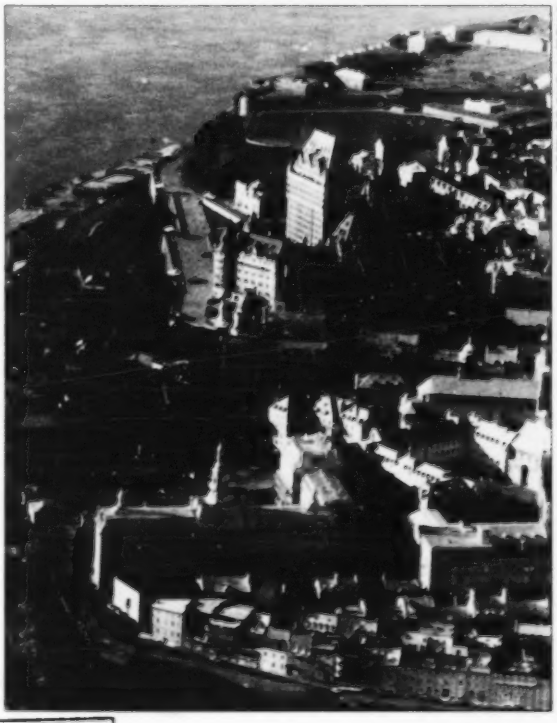


Photo: Pierre Lahoeud

READEX FICHE

Tactile graphic art: Seeing with Feeling

An exhibition of 'Tactile Graphic Art' was held from 4 to 15 January at UNESCO House in Paris. It consisted of 100 original drawings by more than 70 Belgian artists, each accompanied by a graphic version in relief for blind and partially sighted visitors. The exhibition, organized in the context of the World Decade for Cultural Development by the Belgian Delegation to UNESCO, the General Committee for Co-operation of the Flemish community in Belgium and the 'Feeling' Foundation, was held under the patronage of Her Majesty Queen Fabiola of Belgium and Mr Federico Mayor, the Director-General of UNESCO.

Photo UNESCO/Inez Forbes

Opening of the Exhibition 'Tactile Graphic Art' at UNESCO. Left to right Michèle Deconinck, Hoëlle Corvest and Federico Mayor

Frank Deconinck is a Professor of Physics at the Free University of Brussels, and his wife Michèle Deconinck-De Ries, is a clinical psychologist and amateur artist. Founders of the non-profit 'Feeling Foundation', last year the Deconincks came up with an idea for applying a new printing technique which would bring graphic arts within the reach of blind and partially sighted people.

The technique uses a special type of 'swell paper' by means of which black texts can be produced in relief. Recently, this paper has been used in education to produce Braille texts. It also enables students with visual handicaps to 'feel' charts, diagrams etc. It is therefore of very great value in education. If used in the work place, it could help to integrate the blind and partially sighted.

Their integration in society also involves cultural activities, however. Up to now, the only contact that the blind and partially sighted have had with the visual arts was to touch objects or sculptures. The lack of suitable techniques meant that graphic art was quite beyond their reach. Even today we have little information about techniques for the tactile perception of drawings and about artistic experiments in this area.

Most artists know nothing about tactile drawing, but for a few of them it represents a real artistic challenge.

For sighted people, the conversion of graphic art into a tactile form represents an opportunity to confront existing prejudices about the place of blind people in society. It is also an opportunity to reconsider a view of life too often restricted solely to a visual approach.

Convinced of the validity of their idea, Frank and Michèle Deconinck asked a large number of Belgian artists to send them one or two drawings for conversion into tactile form.

The original works sent by these artists and their tactile versions were displayed in the exhibition held at UNESCO. As a world première, the exhibition was not only experimental, but was also an expression of contemporary Belgian art. At the same time, the public at large, and blind and partially sighted visitors, can appreciate how this new form of art opens up doors of access to cultural life that did not exist previously.

The first exhibition of tactile graphic art was held in Brussels and proved to be a genuine success. The exhibition then went on tour of various towns in Belgium.

The vast majority of the artists who contributed to the exhibition were enthusiastic about this new art form and the prospects which it has opened up.

The unsighted people who were asked what they thought all expressed a genuine interest in this tactile art, even though some of them were disconcerted by the difficulties of this approach, difficulties which were at times increased by the experimental nature of this first exhibition. The works received were admittedly not subjected to any process of selection, since the aim was

to show artists and the public at large both the possibilities and the limits of the new technique. It is a fact that some works are too complex to be 'discerned' by the unsighted.

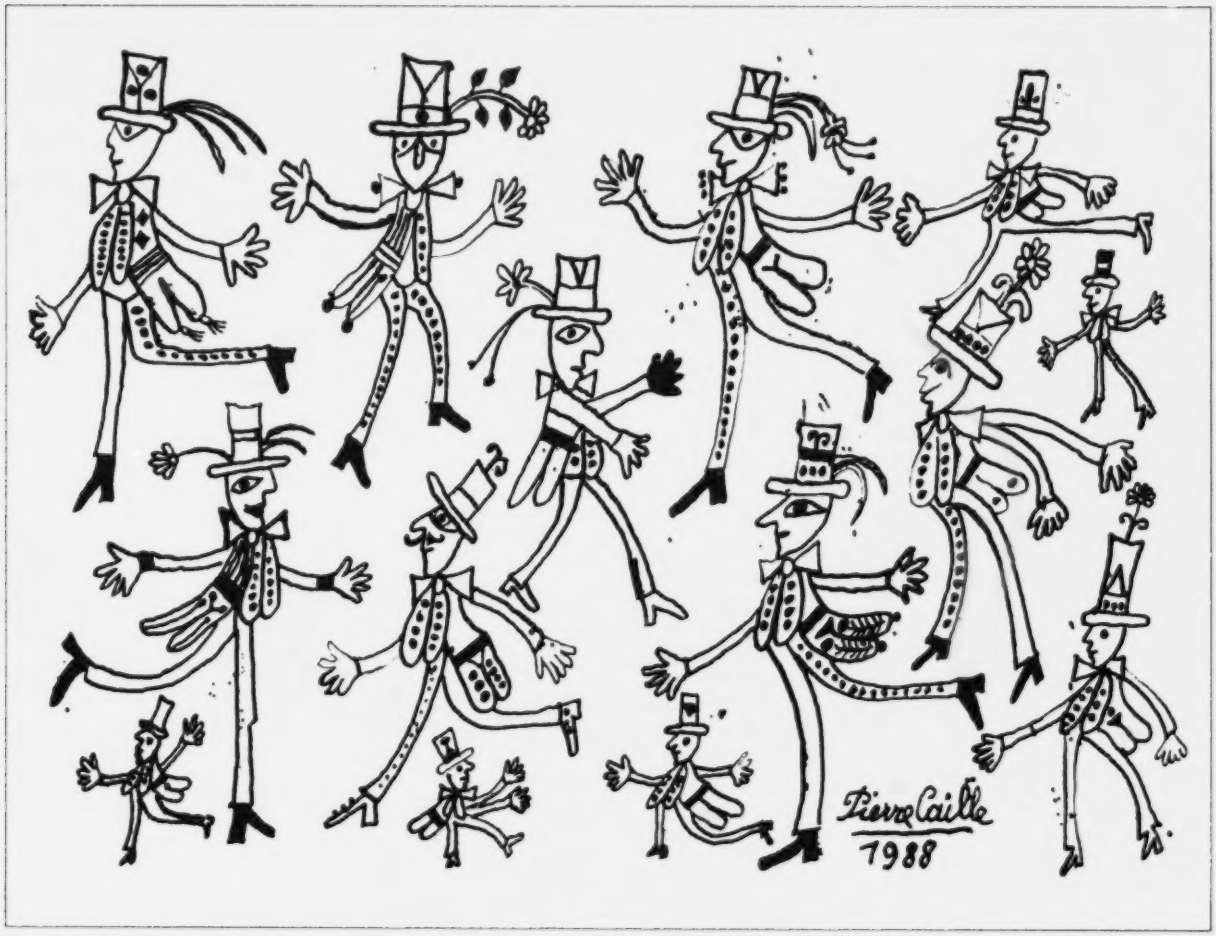
Some people had the opportunity to touch nearly all the works on display and thus to build up a preliminary system of comparison. Their views proved extremely useful and helped to improve the organization of the exhibition. The tactile works were displayed on surfaces specially designed for the sense of touch and in all cases were mounted below the original. Some were accompanied by a recorded interview with the artist or a recorded description of the work.

The paper which is the basis for the tactile version of the drawings contains a layer of heat-expanding resin microcapsules, ie. a layer which swells up under heat.

To produce the tactile version of a work of art the process is as follows:
1. The drawing is photocopied in black and white on to the swell paper.
2. The photocopy on swell paper is then heated under infrared lamps. The black lines of the drawing absorb the heat and the resin microcapsules inflate to produce the black drawing in relief.

This technique takes only a few seconds and provides an opportunity for large-scale production. Moreover, as it employs a known process (photocopier) and an offset oven (about US$ 1,000), the technique is readily available and relatively inexpensive. It could be used to greatest advantage in schools and industry, as well as in libraries and associations which would then be able to reach out to an unsighted public.

The association between art and the technique behind this new art form called 'tactile graphic art', offers blind people an opportunity to participate in a wider world of culture. It also makes artists and the public at large aware of the problem of integrating unsighted people into society.



For further information, please contact:

Fondation pour la recherche et la diffusion de l'art auprès des aveugles et malvoyants, 'Feeling', ASBL, rue Vanderborght 126, 1090 Brussels, Belgium. Tel. (32) 2 425 84 59. ■

Mongolia: Building bridges with the past

In the Mongolian People's Republic, the Government has recently launched a major project to reintroduce the traditional Mongol Ourgen alphabet, replaced by Cyrillic script in 1941. By reviving the use of the Ourgen alphabet, a rich body of traditional literature will be made accessible to the present generation, otherwise cut off from its own written past. The initiative has drawn support from the Decade Secretariat at UNESCO.

Land of Ghengis and Khubilai Khan, of the silk roads and the Gobi desert, of nomads and hunters and herdsmen: such is the romantic image many have of Mongolia. But today, there are new forces at work in this long-isolated land; and while the world's attention was fixed on the great events of Eastern Europe, and the fall of the Berlin wall, unbeknown to many, the same winds of change and freedom were blowing in Mongolia. After seventy years as a one party socialist state, Mongolia has recently held multi-party elections, formed a new government, opened the door to foreign investment, and begun the transition to a free-market economy.

Not all the changes are political or economic. In the field of education, and of the cultural heritage, important developments are also taking place. But to understand the present context, we must first look into the past.

Mongolia has a rich literary heritage that dates from the 13th Century, when a modified version of the Turkic Uighur alphabet, known as the Ourgen script, was adopted under Ghengis Khan. Over the past seven centuries, a rich body of traditional literature has been built up in this Ourgen script, including heroic epics, legends, poetry, historical works, and philosophical and religious texts. There are also many scientific and learned treatises on topics such as agriculture, animal husbandry, medicine, architecture, and astronomy. Perhaps the best known work is *The Secret History of the Mongols*, written sometime around the year 1240. *The Secret History* is a great classic epic which paints a vivid picture of the nomadic way of life of the Mongols in the 13th Century. Past this, there exist tens of thousands of other classical texts written in the Ourgen script, and this body of literature comprises the extensive Mongol literary tradition.

In 1941, however, Mongolia officially adopted a modified version of the Cyrillic alphabet, as used in the USSR and parts of Eastern Europe. Henceforth, all formal schooling and education, as well as adult literacy programmes, would be in the Cyrillic alphabet, and study of the Ourgen script was abandoned by all but a tiny handful of scholars. Nonetheless, the

Rural Mongolia. Outside the urban centres, many of Mongolia's citizens are still nomdadic.

Photo: UNESCO/C. Arnaldo

recent political and social changes in the country have also brought about a resurgence of Mongolian cultural identity, and with it, a widespread interest in learning the traditional Ourgen alphabet. A Mongolian journalist, Mr J. Jargal, comments, 'Regrettably, our young people only know well the history and culture of the post-revolutionary period. Studying the traditional written language will help them get the feel of the spiritual heritage of their ancestors. It is like a bridge linking the past with the present. And we should make this bridge sturdy and reliable.'

For the two generations schooled since 1941, learning the Ourgen script will allow them to rediscover their own centuries old literary and cultural heritage, all but abandoned and inaccessible to them for the past fifty years.

And this year, the Government itself has launched a sweeping plan to reintroduce the Ourgen alphabet into the cultural life and education system of the country. To accomplish this major undertaking, a three pronged programme has been designed:

1. Beginning in the 1991–92 academic year, the Ourgen script will be progressively reintroduced at all grade levels from primary school through university. By 1995, the Government hopes that all primary school subjects can be taught utilizing the traditional alphabet.

2. Concurrently, from 1990 through 1995, a nation-wide adult education programme will be launched, to teach adults to read and write the Ourgen script. This programme will have the nature of a new literacy campaign.

3. Teachers manuals, school texts, and adult learners materials must be developed, field tested, and printed; and the great body of traditional literature, also begun to be published anew. At the same time, as all but a handful of Mongolia's present teachers were themselves also educated in the Cyrillic alphabet, they will need to retrained in order to be able to teach their students the Ourgen script.

The plan is admittedly ambitious, and the Ministry of Education has turned to UNESCO for support. A modest initial grant has been made under the Decade Participation Programme, to help finance the establishment of a Centre for Ourgen Script. Besides research and promotion, the Centre will also help develop appropriate computer software, and word-processing and desk-top publishing capacity, in the Mongol script. And late last year, a UNESCO intersectoral mission, including representatives from the Decade Secretariat and the Education Sector, visited Mongolia, and developed a comprehensive project proposal that would bring technical and material support to those components of the government's programme that will require external assistance. The proposal has been circulated to a number of potential donor agencies and bilateral funding sources, and initial indications are that the project may well draw extra-budgetary support. ■

'Studying the traditional written language will help Mongolia's young people to get the feel of the spiritual heritage of their ancestors.'

Photo: Tsedevsurengyin Nina (Mongolia) - Courtesy ACCU

Prague International Forum: Culture and Democracy

The Prague International Forum on Culture and Democracy will be held in Prague, September 4–6, 1991, under the joint auspices of President Vaclav Havel of Czechoslovakia and Mr Federico Mayor, Director-General of UNESCO.

The Forum is intended to evoke reflection on the nature of democracy, in the light of the advances toward democratization which have recently taken place in many regions of the world. This theme reflects a conscious choice: democracy is not just a set of institutions; it also implies the active participation of all, in the social and cultural life of society. Democracy is based on beliefs, attitudes, and intentions — all of which are well expressed in the word 'citizenship'.

In what does this 'democratic culture' consist? Is it linked to national independence? To a specific economic system? To the participation of the masses in building society? Beyond the diversity of democracy's forms and designs, beyond the multiplicity of particular cultures and histories, can a certain number of fundamental requirements be identified which somehow make up the universal subsoil of democracy?

Moreover, how can the spirit of citizenship be developed? How can we contribute to the creation of independent social actors? What role can cultural forces play in building democracy?

These are some of the questions which the Prague Forum will explore, by eliciting the frank opinions of political leaders, intellectuals, artists, journalists and people involved in social and economic undertakings — in short, those who, by their actions or through the influence of their thought, are contributing to the renewal of democracy in the different regions of the world.

Originally scheduled for May 1991, the Forum will bring together some one hundred participants, for two and a half days of discussions and workshops.

For further information contact:
Ms Elena Cattarini-Léger,
World Decade for Cultural Development, UNESCO, 7 place de Fontenoy, 75700 PARIS.

Ceorfanhus

At once giant sculpture and research project, human habitat and living history book, Ceorfanhus is an official Decade activity that has recently evoked considerable interest in Canada. In the following article, Christopher Majka shares with us the vision of sculptor Rod Malay, the project's creator.

Photo: Lulu Keating

Sculptor Rod Malay in his studio

In Eastern Canada, on the banks of Nova Scotia's East River, stand a series of spectacular boulders left by the receding glaciers some 11,000 years ago. This is the future site of what sculptor Rod Malay hopes will someday soon be a monumental sculpture of epic proportions called Ceorfanhus.

There is no easy single description of this remarkable project which means 'sculpted house' in Old English. Part monumental sculpture harking back to the Easter Island monoliths, part fantastic architecture reminiscent of the Uruguayan Casapueblo or Arcosanti in Arizona, Malay's is a unique vision. An organic structure covering an area some 33 by 33 meters and rising as high as 20 meters above the forest floor, it is shaped from the fused, abstracted forms of two intertwined 'adult' figures reaching toward a third 'child' hovering nearby. 'Travellers, pausing here on a journey', says Malay grinning through his white beard, 'like all the people — families — who have come to and through this land in its history.'

Ceorfanhus will rise literally from out of the land, the arm of one figure resting on the riverbank boulders; and in Malay's mind's eye, it develops conceptually from the land, as well. Malay, himself, arises from this land. His family has lived by the banks of the East River since the early 1800's and hence his vision is steeped with a personal as well as an artistic resonance of the land.

More than a sculpture, however, Coerfanhus will be an interior habitat expressing the history of that land and its people, not in the form of a museum but in the form of a work of art, different sections of it expressing, or perhaps suggesting, that process of arriving now, here, as who we are, at where we are. Visitors will be able to walk (and perhaps even canoe!) through the sculpture and experience sights, sounds and textures which speak of that history: of what it was and what it means to us now — members of that universal tribe which is always passing through the land.

His studio is littered with clay models of the sculpture, recent ones expressing his interest in including a geometrical glass 'cape' over the shoulder of one figure. 'Modern technology', says Malay, 'also has a place in our history. To believe otherwise is to be nostalgic. Coerfanhus evokes the past but does not dwell in it.' On the site, near the main sculpture, he hopes to build studios available for artists to work in so that the project will be an on-going creative enterprise as well.

Integral to the conception of the project is its construction, an approach which Malay terms the 'art of process'. According to his vision 'a million chisels and a million hammers in a million hands,' will contribute to the final creation of the project. Although the main portions of this megalithic sculpture will be poured from concrete, the final sculpting work will be done by hand. Malay will invite local residents and visitors from around the world to come and contribute to its creation, shaping a part of the sculpture which will be theirs forever.

Malay is aware that it will be a costly and complicated endeavour to have Coerfanhus built and he believes that the study will show that there is the kind of regional, national and international interest which will warrant the investment. He is determined, however, that financial considerations will never lead him to compromise the artistic integrity of the project — a vision which is both personal and universal.

'What motivates you to work on this scale?' I ask. He muses for a moment, running his hand through his cascading white locks. 'I want to work big,' he finally says. 'Even this will not be large enough. I want to show how I, or any person for that matter, can rise up — high — beyond their expected place in life. How they can make anything of themselves, however grand. That is what it is to be human — and Coerfanhus is about the meaning of humanity ■

Women and cultural development

The Friedrich Ebert Foundation and the German National Commission for UNESCO held a seminar on 'Women and cultural development' in Bonn from 26–28 September 1990. The following report is by Dr Ellen Sessar-Karpp.

Within the framework of the World Decade for Cultural Development, efforts have been made to consider women's participation in cultural life. At the seminar on women and cultural development, women from Europe, Africa, Latin America and Asia discussed the following questions:

- In which areas of culture do women succeed in finding employment?
- What individual and social circumstances restrict their creative potential and the development of an independent cultural identity?

The discussion revolved around the need for women to establish a specific cultural identity, albeit one which could assume a variety of forms.

The situation in the arts in Germany indicates that the higher the status and level of official recognition attached to a function, the less likelihood there is that women will be involved in it. Women therefore produce a smaller share of creative work in the arts.

However, there is a shortage of statistics relating to art and culture. The Decade could perhaps stimulate some new ideas in this connection.

Alongside the formal cultural marketplace or sector, there also exits an informal one. Most of the time, women are excluded from the formal sector, although this is much more a matter of the allocation of power and interests than of artistic ability.

Women's creativity and cultural identity have mainly found expression in popular art, which is considered of lesser importance. In other areas, women's artistic expression has been restricted.

One British woman taking part in the seminar suggested three essential conditions for artistic creativity (which have seldom been enjoyed by women):

- the inner freedom of the individual;
- artistic knowledge and ability;
- stable living conditions.

In her view there are, for women, three cultures which exist:

- women's culture as defined by men, which reinforces the existing structures;
- women's culture reacting against a women's culture defined by men, but without challenging it; and
- feminist culture, which seeks to liberate women from the power of men and proposes the possibility of liberation as such.

In the socialist countries, there are few signs of feminist culture in the life of society, as women are afraid of losing both their artistic identity and their artistic freedom.

Nevertheless, the fact that the Decade is playing a constructive role in promoting exchanges between women is very encouraging.

For further information please contact: The Secretary-General, German Commission for UNESCO, Colmantstrasse 15, W-5300 BONN 1, Germany.

African National Commissions to look at Decade

The seventh regional conference of African National Commissions for UNESCO is to meet in Kinshasa (Zaire), March 25–30, 1991. The conference's theme is 'Structural readjustment within the context of the World Decade for Cultural Development'.

Initial support for the proclamation of the Decade was very strong in Africa and the Conference organizers, as well as the Decade secretariat, hope to give a new impetus to the Decade at the Kinshasa meeting.

For further information contact: Commission nationale zaïroise pour l'UNESCO, Commissariat d'Etat chargé de l'enseignement primaire et secondaire, Boîte postale 3163, Kinshasa/Gombe, Zaire.

International workshop on the cultural dimension of development

The Canadian Committee for the Decade has organized a workshop to examine the cultural dimension of development, in Ottawa, March 14–15. Working in close consultation with the international development community in Canada, the Committee has proposed that the meeting consider a number of themes:

- How can spiritual, ethical, and aesthetic values be incorporated in development programmes? What is meant by life-style and quality of life? Are these by-products or are they at the very centre of human development?
- Is it possible to identify indicators of cultural well-being based on the model of economic indicators, or is the cultural field so intangible as to elude quantitative measurement? What is a healthy cultural environment?
- In the light of the increasing multiculturalism of many heretofore homogeneous societies, how does development relate to cultural identity, to human rights, and to human dignity?

The organizers hope that a number of appropriate follow-up activities may be generated at the meeting, including pilot studies, training, research and international cooperation. Depending on the outcome of the first workshop, a subsequent meeting may also be held, to bring together more representatives from the developing countries, as well as high level development planners and authorities.

For further information, contact: Ms Louise Trahan, Canadian Commission for Unesco, 99 Metcalfe, C.P. 1047 OTTAWA K1P.5V8 Canada.

Intergovernmental Committee ...

(continued from page 1)

Mr Mayor asked, that the same Member States that launched the Decade, have not included its first objective in the fourth UN development strategy? Satisfying results will never be obtained, he concluded, without affirming the political will of the Member States within the different programmes and bodies of the UN system.

Echoing the same theme, Mr Adriaan van der Staay, Chairman of the Committee, stressed the need to emphasize more clearly the role of culture in the life of society. Culture is on a level with economic growth and social well-being, he told the session, and this realization must be incorporated into development planning.

During its five day session, the Committee also called on UNESCO to increase its financial and technical commitment to the Decade, and to focus on developing innovative regional projects that could give visible, lasting results. The Committee heard how in the current 1990-91 biennium, the Decade Secretariat has extended financial support to 94 different projects, for a total of US$1 million in Decade project grants. While welcoming the substantial support already made available, many speakers felt the time had come to concentrate the Decade's resources, and to showcase innovative, interdisciplinary projects at the regional level. Mr Henri Lopes, Assistant Director-General for Culture at UNESCO, told the meeting that the Committee's conclusions dovetailed with those of the Secretariat and that proposals to reflect this approach would be put to the 26th General Conference this fall.

Finally, the Committee also made recommendations on a mid-term review of the Decade. It proposes that preparatory work for the review begin in 1993, with a series of five regional meetings on the theme 'Culture and Development'; and that a substantial working document be prepared in early 1994, based on inputs from the five regional meetings. The Committee also proposes that two or three days during the forty-ninth session of the UN General Assembly, in 1994, be devoted to the mid-Decade review.

The Committee will meet next in February 1992. ■

Norway: European Regional Meeting on the Decade

The Norwegian National Commission for Unesco and the Norwegian Committee for the World Decade for Cultural Development is to organize, in cooperation with Unesco, a meeting on the coordination of Decade projects in Europe, to be held in Oslo from 2 to 5 May, 1991.

The aims of the meeting are:

- bring together those responsible for Decade Committees and/or national Decade activities, in all countries of the European region;
- exchange ideas and experiences on Decade activities;
- evaluate projects already under way;
- improve coordination of Decade activities sponsored by European Member States;
- propose further projects that could be launched as part of the Decade for Cultural Development; and
- consider approaches to promoting Decade objectives in the region.

In order to make the exchange of ideas and experiences most profitable, much of the meeting will be spent in group sessions. The plenary sessions will be spent mainly on devising strategies for implementation and identifying major policy thrusts.

The meeting is being organized in the spirit of 'the new Europe' with its huge potential for intra- and inter-regional cultural cooperation. In the face of such hurdles as a multi-cultural society, indigenous peoples in the context of the nation-state, the human dimension of development, culture and environment, and culture and democracy, the organizers feel the time is ripe to discuss ways of improving cooperation in Europe, while avoiding 'Eurocentricity'. Ways and means of establishing closer links with other regions should also be studied, bearing in mind that these should be based on genuine intercultural respect rather than on hazy notions of cultural universality.

For further information contact:
Ingeborg Breines,
Secretary-General,
Norway National Commission for Unesco, P.O. Box 107, Vika Klingenberggaten , Oslo 1, Norway.

Bulgaria: Housing and the cultural heritage

As part of the national programme of Decade activities in Bulgaria, the International Academy for Architecture organized an international seminar on the theme 'Improvement of Housing Conditions and Rehabilitation of Historic Centres'. Held in September 1990, in Plovdiv (Bulgaria), in collaboration with the United Nations Centre for Human Settlement (HABITAT) and the Government of Bulgaria, the meeting was attended by 18 participants from the developing countries of Africa, Asia and Latin America, as well as experts from Europe (including Turkey and the USSR), and UNESCO.

The main theme of the seminar was to address the special problems faced by the developing countries, of providing the poor segments of society, including the homeless, with suitable shelter, while at the same time preserving and respecting the cultural identity, traditions, and social memory of each nation.

Despite the great diversity of situations in the different countries represented, a convergence of view-points emerged, especially as concerns the necessity for preserving the cultural heritage and ensuring the social and cultural dimensions of the rehabilitation operation.

The seminar also stressed the need for funding commitments by both national and international bodies, as well as the role which legislation can play in the overall process, both in the form of local decrees and in the adoption of international standards.

Finally, the participants welcomed the proposal to organize another Symposium on the same subject in 1991, with the aim of exchanging experience among leading experts from Developed and Developing Countries and preparing a monograph to be distributed throughout the world.

For further information, contact:
National Commission of the Republic of Bulgaria for Unesco, 96b Rakovsky Street, P.O. Box 386, Sofia, Bulgaria.

East-West Europe: Seminar on Confidence Building in the Non-Military Field

The third International Leipzig-Tampere Seminar was held December 6–7 1990, at the University of Leipzig, Germany. Addressing the theme 'Confidence Building in the Non-Military Field: International Security and Humanitarian Cooperation in the Reunited Europe', experts from a number of countries, including Bulgaria, Czechoslovakia, Germany, Great Britain, Malta, the Netherlands, Poland and the USA, discussed the new perspectives opened by the Conference on Security and Co-operation in Europe (CSCE) in the non-military field. The third of its kind, this meeting was organized jointly by the Department of Journalism and Mass Communication of the University of Tampere and the Institute for International Studies of the University of Leipzig, with the assistance of the Foreign Office in Bonn and the Friedrich-Ebert Foundation.

The principal thrust of the conference was the proposition that at the end of the cold war, East-West military competition will lose considerable significance, while humanitarian, cultural and economic aspects of cooperation, will gain importance. In his lecture, Prof. K. Ipsen, Director of the Institute for Peace Research of the University of Bochum, stressed the fact that the era of East-West confrontation has come to an end, but manifold potentials for conflict — above all economic, ethnic, cultural, religious and ecological ones — still exist.

The participants agreed that the question of cultural and ethnic minorities is one of the greatest potential sources of conflict in Europe, along with the considerable economic imbalance from the north to the south-east. Prof. Wedell, Director of the European Institute for the Media, University of Manchester, emphasized in his lecture that in this connection the rapidly developing systems of transborder mass communications will be of special importance for the cultural reconciliation of different peoples.

The Finnish delegation will present the proceedings of the conference as an official document to the CSCE conference on human rights, to be held in Moscow in 1991.

The directors of the two institutions organizing the conference, Prof. K. Nordenstreng and Prof. W. Kleinwächter, announced that the 4th Leipzig-Tampere Seminar at Tampere will be held in conjunction with the next CSCE follow-up meeting, scheduled for Helsinki in 1991.

Contributed by Dr F. Raaz and Dr T. Bernstein, University of Leipzig.

What in the world is so funny?

A new World Assembly of Technical and Creative Humorists (WATCH) has been recognized by UNESCO as a project of the World Decade. The group includes members from Africa, the USSR, the USA, and Canada, and is based in Montreal.

'We're going to look at how humor is applied in each of the United Nations member states — its traditional origins, its contemporary applications, its medicinal uses, its educational values, its social and economic benefits,' explains WATCH Director-General, Charlie MacKenzie. The president of WATCH's advisory council, Dr James Borne of the USA, points out that 'through humor we break down stereotypes and misconceptions about one another and help bring about dialogue. Humor has no accent.' Adds Soviet member Leonid Florentiev, 'Two things can help to alieviate the human tragedy: education, and humor.'

WATCH plans to convene a World Congress of Humor in 1992, and to publish a report on the state of humor in the world, tentatively entitled 'What in the World is so Funny?'

Now, seriously folks, did you hear the one about ...

For further information write: WATCH, 4534 rue de Bordeaux, Montreal, H2H.2AI, Canada.

International Conference on arts in hospital

The Swedish National Committee for the Decade has announced that an international conference and expert meeting on 'Arts in Hospital' will be held in Linköping (Sweden), May 5–9, 1991. The Conference is being arranged by the Swedish Federation of County Councils, in cooperation with the county council of Ostergotland. Over 120 participants are expected to attend, including experts from Austria, Belgium, Finland, France, Germany, Norway, Sweden, Switzerland, and UNESCO Headquarters.

Topics to be examined at the meeting include:

- The arts in the care of the mentally handicapped;
- Arts as a part of the hospital milieu;
- Music as therapy.

The organizers hope to put these and other issues in the Decade project 'Arts in Hospital' before the general public, as well as to showcase some of Sweden's own pioneering work in this field.

For further information contact: Auli Strandh, Federation of Country Councils, Box 70491, S-107-26 Stockholm, Sweden. Tel.: +46 8 702 43 00. Telefax: +46 8 702 45 53.

Culture plus, **the quarterly newsletter of the World Decade for Cultural Development, published in English and French, is not an official document of the Organization. It is distributed free of charge. The reproduction of articles is welcomed.**

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PERIODICALS

Museum: Parks and Gardens of Delight

'If you want to be happy for a year, butcher your sheep. If you want to be happy for life, plant a garden.' ... This proverb introduces the theme of *Museum*'s current issue (No. 169) which, after recalling that the first gardens probably appeared in Mesopotamia 5000 years ago, leads off with 'Never land or Tomorrow land', a discussion of the pros and cons of Disneylands and other theme parks.

The magazine then explores the concept of paradise gardens in Islamic art, takes a look at the Chapultepec garden in Mexico City, one of the oldest urban green spaces in Latin America, and an effort to turn Sicily into a garden of giant sculptures.

Other articles report on the revival of a unique 17th century Spanish garden – El Retiro, near Malaga, Renaissance Bomarzo – Park of Monsters near Viterbo (Italy), and the du Pont family's Winterthur Garden in Delaware (U.S.A). Readers are even invited for a 'swim' through three underwater parks and a stroll in time and space back to some remarkable gardens of Eastern Europe, recorded in hitherto unpublished photos taken in 1924 by American landscape architect Margaret Rutherford Jay.

BOOKS

Bibliotheca Alexandrina

This elegant 267-page catalogue was issued on the occasion of the exhibition: 'Bibliotheca Alexandrina' at UNESCO Headquarters from November 5 to 15. It describes the International Architectural Competition, along with full details on the winning design by Snøhetta Arkitektur Landskap (Norway), the 2nd and 3rd Prize winners and 60 other projects, a preface by Director-General Federico Mayor, an introduction by Egyptian President Hosni Mubarak, and texts by other eminent personalities. The Competition, organized by the International Union of Architects, was launched in September 1988 and terminated in September 1989 when an International Jury made a final selection from among 535 submissions. The Jury's concern, in addition to a well-functioning, modern library, was to select a project with a 'strong symbolic image to express the roots of Egyptian civilization, turned towards the Mediterranean world and to the world of tomorrow.'

Bibliotheca Alexandrina: International Architectural Competition, UNESCO/UNDP/Carte Segrete, 1990, 230 FF. *Available at the UNESCO Bookshop or from Carte Segrete, Via Garibaldi 53, 00153 Rome, Italy.*

Traditional handicrafts in Benin

The handicrafts of Benin are presented in this richly illustrated 256-page book, by Jocelyne Etienne-Nugue, published by the Institut Culturel Africain in Dakar (Senegal). The book, along with another on the Côte d'Ivoire, are the first two volumes to appear in English as part of the collection 'Traditional crafts in black Africa'. The collection falls within the framework of a programme being carried out with assistance from UNESCO and UNDP for preservation of this aspect of Africa's cultural heritage in Benin, Côte d'Ivoire, Togo, Niger, Burkina Faso and Ghana. *Available in English and French from L'Harmattan, 16 rue des Ecoles, 75005 Paris, France.*

Celtic Art

Celtic Art is the name of a beautiful, brilliantly illustrated book, co-published by Unesco and Flammarion, which is devoted to Celtic Civilization from its emergence around 500 B.C. to its extension to Ireland and Britain, to the Balkans and as far as Anatolia.

Prepared by international specialists, the 170-page book gives a chronological account of Celtic society and culture through its beautiful art and everyday objects: decorated weapons, pottery, personal ornaments and enamelled bronze and silver, displaying highly developed craft skills. *Celtic Art*, part of a new collection presenting the art of the world's great civilizations to the general public, is available in bookstores in English and French. 320 FF.

RECORDS

Canada: Inuit games and songs

This recording is devoted to vocal games and songs of the Eskimos, or Inuit ('men') as they call themselves, in North-East Canada. The major part presents 'throat-games' (*katajjait*), which have a unique sonority and timbre. Generally performed by two women face to face, the game continues until one is out of breath or laughs. Also included is a Shaman song and the *aqausiq*, sung to amuse children and show them affection. While the music of the Inuit is mainly vocal, the record is completed with two pieces played only on instruments: the Jew's harp and the Eskimo violin.

Canada: Inuit Games and Songs. Musics & Musicians of the World, UNESCO Collection of Traditional Music. Auvidis/UNESCO, 1990. Cassette 52 FF. Compact 109 FF.

The Turkish Ney

Ney means 'reed' in Persian. This reed flute plays a leading role in musical life in the Arab, Persian and Turkish worlds. The distinguishing feature of the Turkish technique is the use of an oxhorn mouthpiece in the shape of a truncated cone, and by the length of the *ney* which enables it to produce deeper tones than the shorter Arab versions. Made of a piece of reed, about 20 mm in diameter, the *ney* can, with its seven pierced holes, achieve a range of three octaves. The meditative, langourous and nostalgic style of playing the instrument is closely linked to the mystic tradition of the Sufis and more specifically to the order of the *Mevlevis*, or whirling dervishes. In this recording, Kudsi Erguner who, with his brother Suleyman, is the unrivalled master of the *ney*, presents traditional classical music and the ceremonial music of the *Mevlevis*, accompanied by two players of *bendirs*, percussion instruments consisting of a wooden ring with a fine skin stretched over one side of it.

Turkey: The Turkish Ney, played by Kudsi Erguner, Traditional Music of Today series. Unesco Collection of Traditional Music, Audivis/UNESCO, 1990, Cassette 52 FF, Compact 109 FF.

INTERNATIONAL FUND FOR THE PROMOTION OF CULTURE

Development to a different tune

In January 1991, the Fund underwrote an artistic presence at the 'Rencontres de Cotonou', a meeting of non-governmental development agencies from the North and the South. Organized by the Fondation de France, the meeting in the capital of Benin explored the challenges of adapting patterns of North-South development co-operation to the needs of a rapidly changing world. The Fund was glad to have made it possible for N'zongo Soul, a young Congolese musician, to represent the energizing power of cultural expression amongst the economists, social scientists and other development experts.

Talking to the French journalist, Max Cerrans, N'zongo Soul explained the effects of his participation. 'I didn't have a prepared statement, or a brief case', he said, 'just a different way of looking at things. But that is why I was invited, isn't it?' 'I have been singing since I was ten,' he says, admitting to be 'around thirty' and having made several records, of which a few were 'hits'. After teaching English for three years in a secondary school in Brazzaville, he moved to France where he has been living since 1985. Why was he invited to the meeting? 'Because I speak my mind perhaps,' he laughed. But obviously there were other reasons: as a singer and composer, he draws on Walla, the ritual music of an ancient kingdom of the Congo which he updates. For instance, he uses synthesizers and computer programmes alongside traditional percussion instruments. 'My music,' he explains, 'is an extension of the oral memory.' Indeed 'Memory' is his favourite word. 'I am your forgotten memory,' he sings in 'Tam-Tam de vie'. And he plays an active part in a cultural non-governmental organization (NGO) 'Mémoire du temps'.

In Cotonou, 'the organizers wanted a different way of looking at things. With me, they got it!' After one workshop, he told us what had surprised him most. 'Originally, NGOs were meant to play a counter-balancing role, to provide alternative solutions,' he said. 'But I saw they had turned into power bases themselves. People use NGOs to enhance their own authority. There are the naughty NGOs of the North with their imperialist money bags, and the nice NGOs of the South who are always right. At least that's the image they give. At the meeting people delivered their own speeches, but didn't listen to each other. I didn't bring anything, so I was free to react naturally to what was going on. I suddenly began to wonder, for example, why it is that the North sends experts to the South. Why don't experts from the South go North?' Tongue-in-cheek naïveté ... (The interview with N'zongo Soul was first published in the March 1991 issue of *Unesco Sources*.)

Contact: Mme Michèle Barrière, Fondation de France,
40 avenue Hoche, 75008 Paris, France.
Tel: (33-1) 42.25.66.66.

'Scene from Afar'

Last year the Fund helped the magazine *Cinemaya* put out a special issue entitled 'Scene from Afar', devoted to the condition of émigré Asian film-makers. Although this young magazine is edited in New Delhi, each quarterly issue deals with the work of film-makers throughout Asia. Britain's *Sight and Sound* magazine has pointed out that 'one test of a new magazine is whether it tells you something you didn't know before. By that yardstick *Cinemaya* — the brave new Asian film quarterly — must be considered a success.'

This autumn the 1990 special issue explored the motivations and working conditions of a range of film-makers from countries such as China, India, the Islamic Republic of Iran, the Philippines, the Republic of Korea and Turkey, who are now working in cultures other than their own. Because it promised to shed so much new light on a situation faced by film-makers from other continents as well, the Fund also sponsored a one-day seminar at the renowned 'Festival of Three Continents' held at Nantes in November 1990. The following summary of the discussionquotes from a review by the Syrian journalist Salah Dehni in the Winter 1990/91 issue of *Cinemaya*.

Film directors, critics, journalists, and government officials, from India, China, Syria, Algeria, and Africa along with other interested participants from Europe and the United States took part in the seminar. The most urgent problems were discussed, i.e. economic conditions and the issue of democratic expression. Some film-makers, it was clear, had moved away from their homes out of choice, but a choice dictated by economic realities in their countries, not political pressure. They could be considered 'economic exiles'. They had chosen to express themselves on film in situations where cinematic structures did not exist; where they were faced with the absence of a stable market and sometimes even of any media at all.

Institutions and organisations were sometimes set up by governments to help in the emergence of cinematic structures, but they failed in their mission to improve the quality of productions or to absorb the film-makers. Under these conditions each director becomes a special case and each film an accident. All these problems are, more often than not, aggravated by rigorous censorship. In short, the reasons for film-makers to leave their homes and find themselves exiles or émigrés in foreign lands, are both numerous and diverse.

The greatest difficulty that confronts these film-makers in the countries of their exile, is that they cannot express in true measure the socio-cultural reality of the people with whom they now live. They remain tied to a distant and very different reality and tradition. This prevents them from becoming an integral part of the production systems of their adopted homes. As they look for opportunities for making films, they are obliged to construct their scenarios to conform to the notions held by publicists and authorities in the West: a compound of exoticism, orientalism and local colour. It is either this acceptance, or no work. Dai Sijie from China, now living in France, said he often heard the following comment: 'You are Chinese and you wish to make European films? We don't need you for this.' And if one day he is allowed to return home, he expects to be told: 'Go and work in Europe. We no longer have any room for you here.'

For these film-makers, the essential thing is to be able to make films, whatever the difficulties. It needs courage to persist, to confront a range of problems — even to the extent of creating a demand for their films or projects. Often they have to accept comprises even on the script. With the diversification of television channels, there is a wider opening for such films, with the public also expecting to see works from countries of the South. Television channels, therefore, as well as governmental organisations and ministries do offer some support — a support that everybody would like to have, but this is leading to a kind of 'institutional beggary'.

Many of these issues have been raised in earlier seminars. There are, in fact, more seminars than films because it is simpler to talk about films than to make them. But it is also true that discussions at seminars and the publicity they generate, help to sensitize governments to these problems and the almost suicidal state into which film-makers are sometimes driven. In some countries the very fact of a film being made is itself a victory.

Contact (for subscriptions and other information on Cinemaya): Ms Aruna Vasudev, Editor, *Cinemaya*, B 90 Defence Colony, New Delhi 11024, India. Tel: (91-11) 61-7127.

Intercultural theatre encounter

In August 1990, the Fund helped the Greek foundation "Promote International Arts" present the fruits of a novel theatrical encounter in the open air theatre at Hortos, in the Pelion region of Greece. This original synthesis of Greek and Indian theatrical traditions was the first time that Greek and Indian troupes — the *Sopanam* company from Kerala, India and Greece's Volos Theatre Company — directed by two important directors worked together on a performance combining two age-old epics, *The Iliad* and *The Ramayana*, both of which focus on the taking of a great city (Ilion in the first case, Lanka in the second) because of the abduction of a woman: Helen in the first case, Sita in the second.

But could the magnificent epic texts be read at another level? Were Helen and Sita really taken to the palaces of their abductors or was it merely an illusion? Did Paris merely take away what the Greeks call *nefele* (a deluding cloud) and Ravana what the Hindus see as *maya-sita*, a great illusion?

Such were the questions, together with fundamental human problems of love, war, death and the goals of life that were addressed by the two directors, Professors Ayapa Panikar and Yangos Andreadis, whose long preparatory dialogue in both Greece and Kerala was based on a shared search for form. There was also a musical workshop, run jointly by a Greek specialist of folk music, Yiorghos Papadakis, and his Indian counterpart M. N. Pannikar, while the art historian Mrs K. Riogopoulou compared the graphic traditions of the two cultures.

Many students from Athens University, the Panteion University, and the drama school of the national theatre assiduously followed the workshops and classes in Kerala martial arts (*Kalari*) classes given by Parameswaran Pillai Gopinath of Sopanam.

The experiment was also marked by the first performance in Greece of the classical Sanskrit play *The Middle One* of Bhasa, which delighted a large public from the entire region.

This important intercultural initiative, also supported by the Indian Council for Cultural Relations (ICCR) in New Delhi, did not end there. The Panteion University is organizing, with the support of the Greek Ministry of Culture, the first international colloquium on classical Greek and Indian drama, due to take place in May 1991.

Contact: Mrs P. Hadjinikos-Angelini,
Promote International Arts, 15 Amerikis Street,
10672 Athens, Greece. Tel: 36 26 274.

A new advisory network

The Fund has created a new network of 'Special Advisers'. In January 1991 the Fund's Chairman invited twenty-six personalities from twenty-two countries to join this international network that will advise on the Fund's choice of activities and, whenever possible, help advance its objectives in a practical manner. Among the 'Special Advisers' are former Council Members and directors of the Fund. The list will gradually grow longer as personalities from yet other countries join the network. Those identified as of February 1991 were the following:

Sir Valentine ABDY (United Kingdom): art specialist and collector; European Representative of the Smithsonian Institution.

Mr Bashir BAKRI (Sudan): diplomat and banker; former Chairman (1984-1990) of the Council of the Fund.

Ms Judithe BIZOT (France/USA): promoter of artistic exchanges: Secretary-General of the Association 'Créateurs Est-Ouest'; Member of the Board of the San Francisco arts review *Zyzzyva*: European representative of the Kronos Quartet.

Mr Gérard BOLLA (Switzerland): jurist and international civil servant; former Deputy Director-General of UNESCO; adviser to the J. Paul Getty Trust; Honorary President of the International Film and Television Council.

Mr Albert BOTBOL (Morocco): former director of the University of the Theatre des Nations; former head of cultural development and cultural policy programmes at UNESCO; international adviser on cultural development.

Mr Jan H. BRAENDE (Norway): painter; former President of the Norwegian Artists' Council; member of the Norwegian Committee for the World Decade for Cultural Development.

Ms Suzanne BROGGER (Denmark): writer and journalist.

Mr Yves CAZAUX (France): former civil servant, historian and writer; former Member of the Council of the Fund (1982-1990).

Mr Anders CLASON (Sweden): cultural journalist and arts administrator; former Chairman, National Council for Cultural Affairs; former President, World Crafts Council; Director of the Swedish Institute, Stockholm.

Ms Marie ELIOU (Greece): social scientist and educationist; former Member of the Council of the Fund (1982-1990).
Dr Chams Eldine EL-WAKIL (Egypt): former Minister of Higher Education and Permanent Delegate of Egypt to Unesco; former Member of the Council of the Fund (1976-1982).
Mr Abdul Aziz HUSSEIN (Kuwait): leader of educational and cultural development in Kuwait; special adviser to H.H. the Amir of Kuwait; former Member of the Council of the Fund (1982-1990).
Dr Kyu-taik KIM (Republic of Korea): academic and former civil servant; former President of the International Cultural Society of Korea; former Member of the Council of the Fund (1982-1990).
Mr Alpha Oumar KONARE (Mali): historian, archaeologist and educator; former Minister of Youth, Sports, Arts and Culture; President of the International Council of Museums since 1989.
Mr Juan-Carlos LANGLOIS (Argentina): painter and banker; Director of the Fund from 1977 to 1987.
Chief Moses Adekoye MAJEKODUNMI (Nigeria): medical practitioner and humanitarian; former Minister of Health; Chancellor, Ogun State University; former Member of the Council of the Fund (1982-1990).
Mr Val T. McCOMIE (Barbados): former diplomat and international official; former Deputy Secretary-General of the Organization of American States; former Member of the Council of the Fund (1980-1988).
Dr Syed NAQVI (Pakistan): archaeologist and museologist; former Director-General of Archaeology and Museums, Pakistan; former Director of Unesco's Division of Cultural Heritage.
Mr Inocente PALACIOS (Venezuela): Director, School of Arts, Faculty of Humanities, Central University of Venezuela; former Member of the Council of the Fund (1982-1990).
Mr Dusan POPOVSKI (Yugoslavia): former Ambassador Extraordinary and Plenipotentiary of Yugoslavia to France; former Member of the Council of the Fund (1976-1984).
Mr James PORTER (United Kingdom): educationist; Director-General of the Commonwealth Institute, London.
Mr Emmanuel POUCHPA DASS (India/France): former diplomat and international civil servant; former Director of Cultural Development and Cultural Studies at Unesco; first Director of the Fund (1977-1981); Mayor of Barsac (France).
Mr Jacques RIGAUD (France): senior civil servant, writer and company president; President of ADMICAL since 1979; President of RTL since 1980.
Dr Mohammed SAID (Pakistan): medical practitioner and scholar; industrialist and humanitarian; President of the Hamdard Foundation Pakistan; former Member of the Council of the Fund (1982-1990).
Mr Arturo USLAR PIETRI (Venezuela): former Minister of Education, Finance, and the Interior; former Member of theCouncil of the Fund (1976-1982).
Mr Jean-Baptiste de WECK (Switzerland): former international civil servant and Director of the Fund (1987-88); Curator of Historical Monuments of the Canton of Fribourg, Switzerland.

Facts and Figures

What is the Fund: an autonomous entity within Unesco, governed by a Council of fifteen independent personalities appointed in their personal capacities.

Its specificity: direct and flexible contact with institutions, groups and individuals. Sixty percent of its funding has gone to non-governmental projects.

Its resources: donations from governments, public and private institutions and individuals over 5 million US dollars since 1975, plus interest and exchange adjustments of well over 4 million dollars, totalling close to 10 million dollars as of December 1990.

Its project expenditure: over 3 million US dollars on projects in the field. The Fund's backing has stimulated additional support of over 2 million US dollars from other sources.

Its projects: 319 projects in 90 countries since 1977. They range from original creative work in all the arts to the recording, preservation and revival of crafts and oral traditions, research, training and institution-building.

Its cultural products: has helped produce 180 books, booklets, directories and catalogues in 20 languages; 81 films and videos; 54 sound recordings; 15 posters and leaflets.

Its management: the Fund's Council sets policy and awards all grants. It is made up of personalities from all over the world. The Fund's operations are managed by a small team of three Unesco staff members.

A brochure on the Fund is available. To obtain this brochure or any other information needed contact:

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